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THE RELATIVE VALUE OF THE  
ECONOMIC VALUE AS FIRMNESS  
AND OF THE VALUE OF THE  
TOTAL VALUE

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THE RELATIVE CLAIMS OF ETCHING AND  
ENGRAVING TO RANK AS FINE ARTS,  
AND TO BE REPRESENTED AS SUCH IN THE  
ROYAL ACADEMY OF ARTS.

BY

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PRESIDENT OF THE SOCIETY OF PAINTER-ETCHERS.

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## THE RELATIVE CLAIMS OF ETCHING AND ENGRAVING TO RANK AS FINE ARTS.

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### I.



ALL forms of engraving on metal, whether by the etching needle, the burin, by mezzotint, or aquatint, or whatever other forms the artist may choose as a means of original expression, are to be understood, for the purposes of the present paper, as included in the common term "etching;" and like forms, when not used for the purposes of original expression, as included in the common term "engraving."

It will thus be seen, that the object of the paper is not to contrast etching as a *process*, with engraving as a process,—the etched line with the engraved line,—and to say of one that it is better as a form of art expression than the other, though this thesis might well be maintained; and certainly not, in any sense that can be considered in the least personal, to exalt one class of artist at the expense of another; but to compare, without regard to the process employed or the person employing it, the *practice* of the painter-etcher who is an original artist, with the practice of the modern engraver who is not an original artist, and, by the discussion which it is hoped will follow such comparison, to arrive at an intelligible conclusion as to the comparative claims of the two to be considered branches of "fine art."

Nor can such an inquiry be considered, in any sense, either impertinent or unnecessary, since etching, though an

original art with a great history is without representation in the Royal Academy, while engraving, which is not an original art is fully represented there; and since, without such representation, no art, however legitimate, can live among us, and no artist, however meritorious, thrive. I think it proper to say, at once, therefore, that it is an object of this paper not merely to suggest an interesting inquiry but to test the reasonableness of this position.

Before such a comparison can be made, however, it is obvious that a *consensus* of opinion must first be established as to the nature of the conditions which constitute an art, as well as of the principles which regulate and control those conditions; and also, as to the nature of those special conditions which elevate an art, commonly so-called, to the rank and dignity of a "fine art."

It would be difficult, perhaps, to find any English word of the same dimensions which in its various applications covers so much disputable ground, and as to the precise logical value of which so much confusion exists, as this little word "art;" for art in the abstract is not art in the concrete, nor are "art" and "the arts" the same thing; while there is a point at which that which may properly be called an "art," and that which is really only an "industry," may well be matter of opinion.

This being so, the shortest and, perhaps, the only way to re-establish the order of ideas the confusion of which is here recognised, and to determine what art is, is to decide, in the first place, what it is not. Thus, art, it may be advanced as a negative proposition, is not manufacture—is the reverse, that is to say, of manufacture; the "*arts et métiers*" of the French, and the "arts and manufactures" of the English, being common statements of the antithesis here implied; and though neither term is used correctly (since *métier* means mystery or mastery, and is applicable to an art as well as

to an industry, while manufacture means something which is made by the hand while we understand it as a product of the loom) still, as embodying a well-defined distinction consecrated by usage, the expression may, I think, well be allowed.

In what, then, does an Art differ from a Manufacture?

An art differs from a manufacture in this, that, though it depends on agencies which are more or less material for its outward expression, yet those agencies are of a simple kind and are wholly directed by an impulse which has its seat and centre in the brain of the artist. Invest any one of those simple agencies—the brush of the painter, the pencil of the designer, the chisel of the sculptor, the needle of the etcher, the knife of the surgeon, the pen of the poet,—invest, I say, any one of these simple agents with any of the properties of the machine—render them, that is to say, in any degree automatic, so as to make unnecessary and place in abeyance the brain impulse just spoken of—and you will have, as a result of such agency, not an art but a manufacture. Or, it may be, by a sort of marriage of the two conditions, there may result a something which is less than an art and more than a manufacture—that thing, in short, which has come to be called an “art manufacture.” Well, I can see no objection to this term, since, by the infusion of beauty into it even a tombstone may be a work of art, as it was in the time of the Romans, and a *pot au feu*, as in that of the Etruscans; while the habit of seeing artistic forms everywhere and ugly forms nowhere, to which art expressed in manufacture conduces, is the probable simple explanation of the universality of the art faculty which we recognise in the Greeks.

A “principle of an art,” again, is that condition, or one of those conditions, which, by common consent, is admitted to be necessary to its healthy existence.

If, therefore, art is the brain impulse which it is here assumed to be (and this reading of it is confirmed by Johnson when he defines it to be something which is not taught), it clearly follows that the first great fundamental principle of art must be personality—originality ; out of which, again, come ideality, invention, sensibility to external impressions of form colour and composition, (which is a sense of the beautiful), passion, poetry, and whatever else the mind of the artist is capable of. Not that the practice of, and even a certain proficiency in, special branches of art, suppose the possession, as of necessity, of all these great qualities ; one of them, however, I venture to affirm is necessary, and that one is the principle of Originality.

Now it is only necessary to apply this principle to the practice of the older and the modern engraver, to determine the essential difference between the two, and, as it happens, this difference is also susceptible of demonstration. If, for the purpose of such demonstration, I take, therefore, some well-known engraving—some generally accepted example of the perfection of the engraver's art—such, say, as Sharp's engraving of Sir Joshua Reynolds's "Holy Family," and some equally well-known etching, such as Rembrandt's "Three Trees," Durer's "Erasmus," or Vandyck's "Vostermans," and project upon the screen, as I now do, analogous portions of them, so as to contrast, say, the foreground of one with the foreground of the other, the drapery of one with the drapery of the other, the flesh of one with the flesh of the other ; such demonstration will, I think, plainly show that, while the etcher, under the influence of brain impulse and in the full exercise of his volition, engraved as he felt, and allowed himself as he did so the utmost latitude and variety of expression ; the engraver, animated by no such impulse and deprived of his volition, is driven to express himself by signs and *formulae* which, as art expressions, have no

intelligible meaning. I might, of course, have found, for the purpose of this comparison, modern engravings and modern etchings which would have furnished even a more striking contrast of the difference of practice here referred to; that I have not done so will be at once understood. If, also, I show engravers' work first, it is because, in order that the technical difference between the two may be seen, I must take as a standard of comparison that one of the two with which the greatest number of persons are most familiar, and that one happens to be engraving.

Here then is the engraver's *formula* for foreground? It is not, as you see, in the least like foreground, or anything which commonly enters into the composition of a natural foreground, and yet it is the pattern—I can think of no other term—which is used for foreground in nine engravings out of ten, I might almost say of nine hundred and ninety-nine out of a thousand. If the engraver had had the least idea of a foreground in his mind, he could never have done it; that he did do it, therefore, may, I think, be taken as a proof that he had no such idea—in other words that the mind had no active part in its production. Contrast this, now, with an equal portion of foreground taken from an etching by Rembrandt. It is, indeed, but an indication, yet every stroke of it proves that the ordinary components of a landscape foreground, grasses, rushes, and even flowers, were present to the mind of the artist as he did them; that his intelligence, that is to say, was awake, his sense of beauty excited, and that both were in active use as a means to the end he intended. In the case of the engraver, there is no sign of any such mental activity, and, therefore, as a necessary result, no art. Figs. 1, 2.

Here again is the *formula*, by which, as a rule, the engraver expresses flesh. It is still more curious. It consists, as you see, of a number of curved lines parallel to each other and drawn in the sense of the contour of the object which they are

intended to represent, each line being broken into short segmental portions of equal length, with a well defined dot between every two. That object happens to be part of the cheek of the Virgin. The shadow which determines the rotundity of the part is produced, not by any attempt at drawing such as an artist would have used, but simply by a thickening or thinning of the line and an enlargement or lessening of the dot, as the case may be, while the moderate lights are determined by the sparseness of these dots, and the highest by their total omission. Take, now, an etched head by Rembrandt of himself; the planes of the face, it will be seen, are expressed, not by any sort of *formula*, but by the same power of simple drawing which distinguishes the rest of the head, while the accuracy of the drawing is vouched for by the fact that it suffers nothing by an enlargement of from one inch, which is the size of the etching, to fifteen feet, or thereabouts. Vandyck, in his own head, and in that of "Vostermans," obtains his end in the same simple fashion, while in the "Pontius" may be seen the vigour and learning of the etcher subdued and corrected—sweetened is the technical term—by the engraver. Figs. 3, 4.

Drapery, again, is suggested by lines of unequal thickness, one being very thick and the next one very thin, in wavy parallelism and also drawn in the direction of the contour of the folds, the planes being suggested by a few cross strokes here and there, the same pattern as before being in constant use. With the painter-engraver, on the contrary, who in this case happens to be Durer, every fold is a labour of love, and is made out by work which suggests nothing but what it is meant to be. Moreover, the work is like himself—is like Durer—and nobody else. Figs. 5, 6.

Engraver's stems, trees, and foliage are subject to the same observation, whereas the etcher does his best to give not merely the fact, but, without being in the least servile, the



rugosities of the bark and what may be called the behaviour of the tree. The example here shown, which is one out of the three trees in Rembrandt's etching of that name, is, in the original etching, three inches high. Here it is fifteen feet or more, and yet it loses nothing but rather gains by the enlargement: and this reminds me to say, in deference to an objection that has been taken, that the enlargements here shown have not, in every case, been made by the photographer on exactly the same scale, that such exception is absolutely without force, the enlargement being simply made that the *technique* of the work may be seen at a distance; unless, indeed, which is true, that the more you see of an unintelligent line the less intelligible it becomes, and the more you see of an intelligent line the more intelligible—in other words, that if the engraver's line, in proportion as it is exaggerated, becomes less and less like the thing it is meant to be, the etcher's line becomes more so. Figs. 7, 8.

Now, I would respectfully submit that this strange departure from all forms of natural representation on the part of the engraver, and his adoption in their place of a set of *symbols* which he learnt in his apprenticeship and which he will transmit to his successors, and which in no respect differ from the symbols employed by the heraldic engraver in which certain lines stand for *gules*, certain others for *azure*, and others for *sable*, can only be explained by the fact that his task is a mechanical one, and that the brain impulse necessary to the exercise of the creative faculty, and therefore of the art faculty, is in abeyance. True, it must not be forgotten, and may in fairness be objected, that all lines employed in art are but conventional expressions, and, since there is no such thing as a line in nature, that the line of the etcher is fully as conventional an expression as that of the engraver. Yes; but there is this difference between the two, viz., that the line of one is an intelligent line—an intellectual means to an in-

tellectual end—and that the line of the other is not. And another fact which plainly grows out of this difference in the intellectuality, if I may use such a word, of the two things, and which seriously affects, of course, their relative art value, is that, while the work of the etcher has an identity of its own so that we recognise at once an etching by Rembrandt or an etching by Vandyck, one engraving, as a rule, is like another. This statement has been vehemently contested, yet it is a statement the accuracy of which any one who possesses half-a-dozen engravings, and half-a-dozen original etchings, may test for himself; and the exception, moreover, when it is met with proves the rule, for there are, or rather there have been, engravers who have not at all times, and as a matter of course, condescended to this sort of mechanism. Pontius, Bolswert, Vostermans, and the earlier reproductive engravers who followed Vandyck, were of this category, and so, in fact, were Nanteuil, the Drevets, Masson, and the great portrait engravers of the French school. But these men, following, as they did, closely on the heels of the painter, and being not unfrequently called upon to interpret his indications rather than copy his work, were themselves to some extent original artists, and, as such, had no need to employ, and in fact instinctively avoided, a *technique* which was not their own. Yet even of these, it must be said, that when not so engaged, and when engaged merely in copying—so soon, that is to say, as the act of interpretation ended with them and that of translation began—they also fell into exactly the same mechanism.

The essential differences between etching and engraving may, therefore, be described as of two kinds—differences of principle, and differences of *technique*—and these again be expressed, not inaptly, by some such *formula* as the following :—“ Etching depending on brain impulse, is personal, and the creative faculty being chiefly engaged in it, invention,

sensibility, and the various attributes which make up the sum of genius, belong to it and constitute it an *art*. Engraving being without personality—except such as may be supposed to be evolved in the act of copying or translating the work of another—originality, and all the attributes which attend the exercise of the creative faculty are absent from it, and constitute it a *métier*." There is, I submit, no escape from this position.

## II.

All forms of engraving, then, whatever the processes employed in their production, divide themselves necessarily and naturally into two kinds, those which are original, and those which are not; those which, under the name of painter-engraving, or "etching," were practised by the great masters of painting who were their own engravers and by means of which we are able to obtain, even in this remote day, work as original as their painting at a comparatively moderate cost; and those by which, under the common term of "engraving," the design of the painter is reproduced upon the plate by other minds and other hands.

The workers employed in each of these two kinds of engraving are sub-divisible again into two distinct groups, the group of "Painter-engravers, or Etchers," who flourished with Durer and with Rembrandt, and a class of workers in the same direction and having the same art aims which has sprung up in this country within the last thirty years; and the group of "Reproductive Engravers," which divides itself, in like manner, into the class of "interpreters" and the class of copyists, or as they prefer to be called, "translators." A short notice of each of these is necessary.

The importance of the first of these groups, that of the painter-engravers or etchers of the older school, and which

greatly transcends that of the other groups, may be measured by their numerical strength and the number of their engraved works, by the great public collections of those works which have been made and are treasured in every museum in Europe, by the extent of the literature which has been devoted to their history and description, and by the keen competition which is excited for their possession when, as we have seen recently, they come into the market. It is an object of the present paper to suggest the claims which, under one or other of these heads, the group has upon the attention of the connoisseur.

Some, though but a faint, idea of the *personnel* of this the first of the two groups—that of the painter-engravers—of the kind of art they practised, of the schools they formed, the countries they inhabited, and of the nature, though not of the number, of the treatises devoted to their description (for the list here given represents but a tithe of them), may be gathered from the diagrams on the walls. Yet, strange as it may appear—and still stranger when it is considered that, taken collectively, those treatises and the works they describe represent the whole history of art at the best period of its existence—the study and enjoyment and collection of those works belong almost exclusively to the amateur, a sort of person that an academical friend of mine thinks ought to be put down.\* The professional artist of the day, although it was not always so, as the marks of Reynolds and Lawrence on their acquisitions testify, as a rule, (which, however, is not without exception), knows little about them, and cares less. For all that, a treasury of knowledge is hidden away in them, a treasury so vast and deep that if, instead of the

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\* Mr. Horsley, R.A., in a recent address to the students of the Newton Abbot School of Art, is reported to have said that a searching inquiry ought to be made into the working of those Schools, which, like South Kensington, were giving aid and encouragement to this obnoxious class.

disjointed collections which, with so much labour and so little apparent consecutive purpose, they now get together from year to year, the Royal Academy would only open its doors to them and make a Winter Exhibition of them, they might show us and themselves, at a glance, the whole story of art. Moreover, seeing what has been done in this direction by the fathers of engraved art, and comparing what they see with what is being done now by the academician engraver, who knows but their hearts as well as their eyes might be opened, and even their hands go out to those more original engravers, the etchers, who, for the best part of a generation, have been doing their best to emulate the practice of their great prototypes, and who, during the whole of that time, they have been ostentatiously keeping at arm's length? Quite seriously, if I might venture to do so, I would suggest to the Academy that it could not do better than systematise its exhibitions of the Old Masters by a comprehensive exhibition of their Etched Works, because such an exhibition, over and above the inherent interest which it would possess, would furnish a key to all future exhibitions, just as drawings and models furnish a key to the pictures of which they are the first thought. Nor would they meet with any trouble in making a proper catalogue of its contents, seeing that such catalogues are ready made to their hands without a single mistake of any consequence to disfigure them, while the diagrams attached to this paper would furnish them with a hint of the order which might usefully be given to such an exhibition.

Turning now to the second class of this group, the class of modern original engravers, the Etchers—the pariahs of the Academy—they consist of a number of persons some of them painters, and some of them artists seeking to make a profession out of Original Engraving, who, in the belief that a return to that art in its pure forms is still possible, have formed themselves into a society for its promotion. This

association, under the name of the Society of Painter-Etchers, and which, though with a much more serious purpose, has supplemented the old Etching-Club, consists, at present, of about a hundred original engravers who meet once a year to exhibit their works, observe progress, and comment on the ostracism to which they are being subjected by the Royal Academy. Their idea being that a return to the original form of engraving as it was practised by the great masters of painting would be an advantage to art, their wonder is that such an idea should meet with no encouragement in an Academy of Arts. They go even further, and think that they have a right to be represented in such an Academy, and that the present Academy in excluding them is not true to its mission. Another peculiarity of the Society is that, unlike the academician-engraver who employs an assistant to execute his plates and carry them up to what is called "a first proof," its members do their plates themselves—that is to say, prepare them, think them out, execute them, and, not unfrequently, even print them, to which end many of them, like the engravers of old, have printing presses in their houses. Finally, they have no connection with any trades' union, such as the "Printsellers' Association," do not make or sell, under deceitful stamps and delusive differences of lettering, false proofs, and, on the whole, go to bed at night and get up in the morning with a clear conscience.

The second group—the group of engravers who are not original artists, and whose occupation it is to reproduce on their plates the designs of others—divides itself, in like manner, into two classes—the class of the great extinct "Interpretive"-engraver, of whom I shall make honorable mention presently, and the class of the "copyist" or "Translator"-engraver, of which the academician-engraver of the day is the surviving type.

I am not aware that the marked difference in the art *status* of these two classes, and the comparative rank that ought in reason to be assigned to them, has ever—except by the amateur—been observed. That difference, however, is very great. When, by the preaching of Savonarola against luxuries and by the death of Lorenzo di Medici, painter-engraving with other of the higher arts came to an end in Florence, and Mantegna and his school had one by one died out—the class of engraver of which I am now speaking first arose. Of that class, Marc Antonio was the acknowledged head. Practising in Rome, the office of this great engraver was not, like that of the modern engraver, to copy the finished picture of the painter; but, on receiving from the painter a mere sketch or suggestion of the design he contemplated, to carry out that design and finish and perfect it on his plate. Imagine the effect of such an order upon an engraver of the present day; of Raphael, say, (who was one of the few painters who did not engrave his own works), coming to him with a pen and ink sketch of the “Massacre of the Innocents”—some of the figures mere nude studies and others of them only more or less clothed—with the request that the finished plate, as we now know it, should be completed to his satisfaction and delivered to him within a given time! Yet, as may be seen by a reference to the diagram, Marc Antonio was by no means the only artist of his class capable of such a *tour de force*, Marco da Ravenna, Agostino Veneziano, and others being quite as capable. Here, then, was an engraver, if you please, fit to rank with the painter, and who, though not a painter, might yet quite reasonably aspire even to academic distinction, and to share with the painter on almost equal terms any honours and advantages which the profession of the day had to offer him.

There remains to be noticed the “translator” engraver of the present day. I have nothing to say to his disparagement.

I have had many pleasant relations with him. He is not as a rule an educated artist, but he has done good work in his time by reproducing for us, albeit in a sadly mechanical fashion, memoranda of great models which would not otherwise have come down to us. He is, besides, a Royal Academician—a dignitary of art—of whom, lest I should be accused of making “an attack on the Royal Academy” (which, by-the-by, is the stereotyped phrase for the expression of any difference of opinion which a thinking man may honestly have with that masterful body) I prefer to maintain an absolute silence. Besides, *de mortuis nil nisi bonum*. A mechanical engraver greater than he—a better “translator” and even a better “interpreter” of the work of the painter—has arisen, with whom he will find it in vain to compete. His academic preponderance, hold on to it as he may, will in the end avail him nothing. His great automatic rival, the sun, will outshine him at last. He is ill past redemption, and the plaintive offer of a prize for his recovery—for the restoration of the great English school of line engraving—which I gather from the speech of the President at a recent dinner of the Academy is to be its object, will do nothing to revive him.\* The only fault I have to find with him, therefore, and with the body of which he is a part, is that being moribund and contributing little or nothing to art, or at best nothing better than that which we saw on the screen, he should be holding his position to the damage and exclusion of his more original rival, and, by means of the opportunities afforded him by that position, be depriving him of his due share of academic representation. His right to this

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\* It is difficult to see, in presence of a reproductive process so successful as that of “Photo-gravure,” the object to be gained by the maintenance in his present position of the line engraver. I observe, even, that the President of the Academy, in the reproduction of his picture of “Wedded,” has had recourse not to the engraver but to this process.



exclusive occupation, and the power of obstructive oppression which it gives him, as well as the right of the Academy to invest him with that power and uphold him in it, I respectfully challenge. Year after year, for now upwards of twenty-five years, original etchings and engravings, many of them destined to live when much of the mechanical steel-plate engraving of the day shall have been forgotten, have been sent to the Academy, to be, if not turned out again, thrust into corners, and hung without order or distinction among engraved *réchauffées* and what may not improperly be called the odds and ends of the exhibition. In no single instance during the whole of that time has the slightest notice or encouragement been given to any one of them; while, in opposition to the best traditions of the Academy which repudiate the unoriginal artist in any other shape, the mechanical engraver—the adapter of other men's work to purely commercial purposes—has been accorded its fullest honours, and even put upon the council, whence, if so minded, he may effectually stamp out the efforts and mar the fortunes of his more legitimate rivals. That the ostracism here complained of has the approval of the more enlightened members of the Academy—several of whom are etchers, and more promising to become so—is not suggested for a moment. Still the fact remains, and it is no palliation of that fact to say, as has been somewhat unhandsomely said, that the complaints justly and necessarily and repeatedly made of it imply an attack on the Royal Academy. Meanwhile, and notwithstanding the discouragement he has met with, it is the humble belief of the writer of this paper, that the efforts which he and others have now been making for so many years have been in the true interests of art the artist and the public, and he will even add, of the Royal Academy itself. Of art, since, if his views were accepted, it would restore to every branch of it that inestimable quality of originality which, as has been shown,

is its first principle ; of the artist, since it suggests to him a ready and legitimate means of extending his reputation, increasing his income, and insuring for his work a more painter-like representation than it gets at present ; and of the public, by giving them, instead of art furniture, something to hang on their walls capable of exciting their interest, elevating their taste, and speaking to their intelligence. Nor to the Royal Academy itself, as representing the profession of art, has the service rendered by the much-abused amateur been less obvious, since, by spreading a love of art and some understanding of it among classes hitherto unpenetrated by it (as is, for instance, being done systematically, and at their own expense, by the Burlington Fine Arts Club) he promotes the office of the painter, enlarges his market, and becomes the remote if not the proximate, cause of that increase in his fortunes which is a phenomenon of the age. To deride and discredit him, therefore, is, to say the least of it, an unintelligent mistake. Nor, considering that, before the great tempter in the shape of the dealer came to him, it was to the amateur—the lover of art for art's sake—that he looked for the sale of his work, is the present attitude of certain painters towards him either generous or becoming.

And there is yet another thing that members of the Royal Academy, jealous of its honour, should not forget while considering the question suggested by this paper, and that is that, by persistently refusing till too late to recognise the claims of the great school of English water-colour painting, it is indirectly responsible for its present decline, and directly responsible for the painful fact that such men as David Cox, Peter de Wint, Copley Fielding, W. Hunt, and Samuel Palmer, lived and died outside its walls. It is no excuse for this shortsighted instance of neglect and injustice to say that, the charter of the Royal Academy, being founded in oil, no room can be found in it for the painter in water-colour. All that

can be said to that is, that it ought not to be founded in oil, but on art; and, again, not on one, but on every form of art which may properly be considered "fine art." Suppose, as a *reductio ad absurdum*, it had been founded on water—then the fresco painters would be at the top, and the oil men nowhere. How would they like that?

### III.

The time, then, would surely seem to have come when, on the simple ground that the material employed in art production has nothing to do with art, the etchers and the water-colour painters, now refused representation, in the Royal Academy, may reasonably demand it; and if, by the charter of the Academy as it now stands, such reasonable representation cannot be accorded them, then that a charter so little in accord with the intelligence and wants of the age should be altered, and the irrational monopolies which it sanctions and protects, done away with. In the French *salon* the art of engraving is divided into two classes, "L'eau forte" and "La Gravure," and a distinct representation given to each. On what reasonable ground does the Royal Academy refuse a distinct representation of this kind? To persist in such refusal is surely to remain behind the age, and to justify to the fullest extent every word which is here written.

The question, however, after all, is not altogether what the Royal Academy, impenetrable in its irresponsibility, may or may not choose to accept as forms of art worthy of its encouragement, but which of the two existing forms of engraved art—that which is original, or that which is not—has the most legitimate claim, outside the walls of the Academy, to be considered "fine art." That question, I cannot but think, has been fairly put and fairly answered in the present paper.

# ENGRAVER-ETCHERS.

NOTE.—There is no pretence in these tables, roughly drawn up, to give anything like a full, or even a correct account of the group of original engravers.

ITALY.— <i>Masters.</i>			HOLLAND.— <i>Masters.</i>			SPAIN.— <i>Masters.</i>		
	Born.	Died.		Born.	Died.		Born.	Died.
Andrea Mantegna	1431 ...	1506	Rembrandt	1607 ...	1669	Ribera	...	...
Botticelli	1437 ...	1515	Lievens	1607 ...	1663	Goya	...	1589 ... 1656
Jacopo di Barbari	1475 ...	1516	Bol	1611 ...	1681		...	1746 ... 1828
Leonardo da Vinci	1452 ...	1519	Van Vliet	1610 ...	1685	FRANCE.— <i>Masters.</i>		
The Campagnolas	—	—	Ostade	1610 ...	1685	Claude	...	1600 ... 1682
Niccolotto da Modena	1460	—	Teniers	1610 ...	—	Nanteuil	...	1630 ... 1678
A. de Brescia (flourished)	1510	—	Bega	1620 ...	1664	Edelinck	...	1627 ... 1707
Zoan Andrea	1480 ...	1520	Dusart	1665 ...	1704	Masson	...	1636 ... 1700
Marc Antonio	1480 ...	1530	Paul Pottier	1625 ...	1654	The Drevets (flourished)	...	1664-1739
Marco da Ravenna	(?)	1527	Berchem	1624 ...	1683	Poussin	...	1597 ... 1665
Agostino Veneziano	(?)	1536	K. du Jardin	1635 ...	1678	Joseph Vernet	...	1712 ... 1786
Bonasone	1510 ...	1580	The Van der Velde (flourished)	—	—	The St. Aubyns (flourished)	...	1720-80
Eneas Vico	1523 ...	1567	Roos	1631 ...	1685	Jacques	...	(?)
The Ghisis (flourished)	—	—	Stoop	1610 ...	(?)	Jacqueart	...	(?)
Salvator Rosa	1614 ...	1673	Peter de Laer	1613 ...	1673	Meryon	...	1821 ... 1868
&c., &c.			De Bye	1612 ...	(?)	ENGLAND.— <i>Masters.</i>		
GERMANY.— <i>Masters.</i>			Both	1610 ...	1650	Van Dyck	...	1509 ... 1641
Martin Schongauer	1420 ...	1499	Swaneweldt	1620 ...	1690	Hollar	...	1607 ... 1677
Albert Durer	1471 ...	1528	Waterloo	1618 ...	(?)	Elstracke (flourished)	...	1620
Hans Holbein	1494 ...	1543	Ruisdael	1625 ...	1681	De Pass	...	—
Birghmair (wood)	1473 ...	1531	Everdingen	1621 ...	1709	Vostermans	...	1580 ... (?)
Schaulfein	1490 ...	1540	Bakhuizen	1631 ...	1709	P. Pontius	...	1596 ... (?)
Brosamer	1506 ...	1560	Zeeman	1612 ...	(?)	The Bolsweerts (flourished)	...	1580-86
The Cranachs	1575 ...	1586	FLANDERS.— <i>Masters.</i>			The Viscchers (flourished)	...	1640
Altdorfer	1511 ...	(?)	Lucas van Leyden	1494 ...	1533	Faithorne	...	1620 ... 1691
Aldegraver	1502 ...	—	H. Goltzius	—	—	Gaywood (flourished)	...	1660
Israel Von Mecken	1424 ...	(?)	The Sadelers, &c.	...	...			
The Behams (flourished)	1540	—						
&c., &c.								

# THE ETCHERS AGAIN DIVIDE THEMSELVES INTO THE FOLLOWING SCHOOLS.

Etchers of Holland, France, and England, constituting the Northern Schools; and etchers of Italy and Spain, constituting the Southern Schools. Of the Northern School, that of Holland is immeasurably the most important. It divides itself as follows:—

## I.—THE NORTHERN SCHOOL.

### HOLLAND.

#### 1.—*Portraiture represented by*

	Born.	Died.
Rembrandt	... 1606 ...	1669
Lievens	... 1607 ...	1663
Van Vliet	... 1610 ...	(?)
F. Bol	... 1611 ...	1681

#### 2.—*Genre represented by*

Ostade	... 1610 ...	1685
Teniers	... 1610 ...	1694
Bega	... 1620 ...	1664
Dusart	... 1665 ...	1704

#### 3.—*Animal Life represented by*

Paul Potter	... 1625 ...	1654
Berchem	... 1624 ...	1683
K. du Jardin	... 1635 ...	1678
A. Van der Velde	... 1639 ...	1672
Roos	... 1631 ...	1685
Stoop	... 1610 ...	(?)
De Laer	... 1613 ...	1673
De Bye	... 1612 ...	(?)

#### 4.—*Landscape represented by*

	Born.	Died.
Rembrandt	... 1606 ...	1669
Both	... 1610 ...	1650
Swanewelt	... 1620 ...	1690
Waterloo	... 1618 ...	(?)
Ruisdael	... 1625 ...	1681
Everdingen	... 1621 ...	1675

#### 5.—*Marine Art represented by*

Bakhuizen...	... 1631 ...	1709
W. Van de Velde	...	
Zeeman	... 1612 ...	(?)

### FRANCE.

Claude	... 1600 ...	1682
The St. Aubyns (flourished)	1720-1780	
Meryon	... 1821 ...	1868

### ENGLAND.

Van Dyck	... 1599 ...	1641
Hollar	... 1607 ...	1677
Turner and the moderns.		

## II.—THE SOUTHERN SCHOOL.

	ITALY.	Born.	Died.
Parmegiano	...	1503	1540
Meldolla	...	1522	1582
Annibale Caracci	...	1560	1609
Guido	...	1575	1642
Contarini	...	1549	1605
The Siranis	...	1626	1670
Della Bella	...	1610	1664
Castiglione	...	1616	1670
Salvator Rosa	...	1614	1673
Canaletto	...	1607	1768
	SPAIN.		
Ribera	...	1589	1656
Goya	...	(?)	(?)
Fortuny	...	(?)	(?)

### MEZZOTINTERS.

There is still another group of the MEZZOTINTERS belonging to the Northern Schools, among which, however (with the exception of Ludwig von Siegen, who invented the process, Prince Rupert, Sir Christopher Wren, Evelyn, and Place), there are few that are original, though many were, justly, very celebrated artists.

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The complete bibliography of the subject is represented by fully five hundred works.

## DISCUSSION.

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The CHAIRMAN, Sir Rutherford Alcock, K.C.B., said the paper had been most interesting and suggestive, and all who loved art in any shape or form must have been delighted to hear the masterly way in which the subject had been treated. Mr. Seymour Haden had not gone into any comparisons of individual work, but had simply dealt with the relative merits of the two methods, viewed as art alone. There was no doubt that if the Royal Academy of Art was, as everyone understood, a society created especially to develop and foster art, it should be catholic, large, and cosmopolitan.

Mr. FORTNUM said he had not devoted any special attention to this branch of art, and was not prepared to add anything to what had been said by Mr. Haden. He thoroughly agreed with his views, as an etching was really an artist's direct drawing on the copper-plate, instead of on paper. An etching was thus equivalent to a drawing, which an ordinary engraving was not.

Mr. PFOUNDEN said there was a kind of etching on copper coming very largely into use in Japan, of which he had specimens. He regretted he had not brought some with him, in order to submit them to the judgment of so good a critic as Mr. Seymour Haden.

Mr. SEYMOUR HADEN said he had lately become aware, quite accidentally, of the great antiquity of the etching process. He had purchased in Nuremberg a halberd of the fifteenth century, the blade of which was entirely etched back and front, and, as was the case with all great works of art at that period, without any repetition of the design in any part. Every square inch was entirely covered with original work. There had been an idea that etching was a later branch of art than engraving, but there was every reason to believe that it was anterior, and that the armourers used it even earlier than the artist.

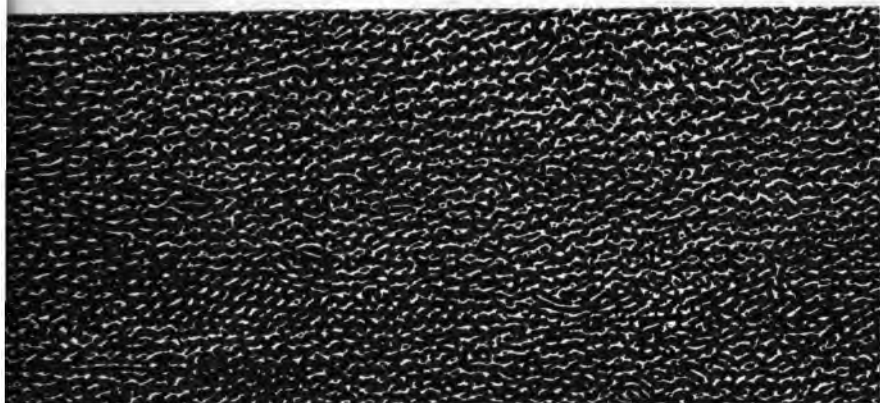
Sir LEWIS PELLY, K.C.B., asked if Hogarth should not be included in the list of painter-engravers.

Mr. HADEN said he must certainly be included, but he had been thinking more of the earlier painters when making out the list. At the same time Hogarth was not an etcher. He engraved his pictures in a formal way, and very much on the same principle as an engraver of the present day would do, and, moreover, received considerable assistance in doing so. There was also an absence of spontaneity in them; in fact the modern form of engraving had fairly begun before his time, and he, to a great extent, and for a commercial purpose, adopted it. Turner was also an original engraver or etcher, but his etchings, admirably as they suited their purpose, were little more than the backbone to engravings made by other hands; to give these engravings force, character and quality, he etched them with the strong line that is seen in the *Liber Studiorum*. His etchings, in fact, were not done by Turner with a view to an ultimate end as works of art, complete in themselves, but merely to strengthen the work of the mezzotint engraver.

The CHAIRMAN regretted there was no one present who felt inclined to take the other side of the question. With reference to events which had recently been happening in another part of the world, he had made the remark that in fighting there were two dangers, one, that of not beating your enemy sufficiently, and the other of beating him out of existence altogether, so that there was no one left to make a treaty with. This was somewhat the case with Chili and Peru, and he was afraid Mr. Haden's paper had had the same sort of effect. It was so conclusive that there was no possibility of making any fight against it. That being the case, he had only the pleasant duty of proposing a hearty vote of thanks to Mr. Haden for his excellent paper.

The vote of thanks was carried unanimously.





ENGRAVER'S FOREGROUND.

Fig. 1. Page 9.

Enlarged Two Diameters.



ETCHER'S FOREGROUND.

Fig. 2. Page 9.

Enlarged Two Diameters.





ENGRAVER'S FLESH.

Fig. 3. Page 10.

Enlarged Two Diameters.

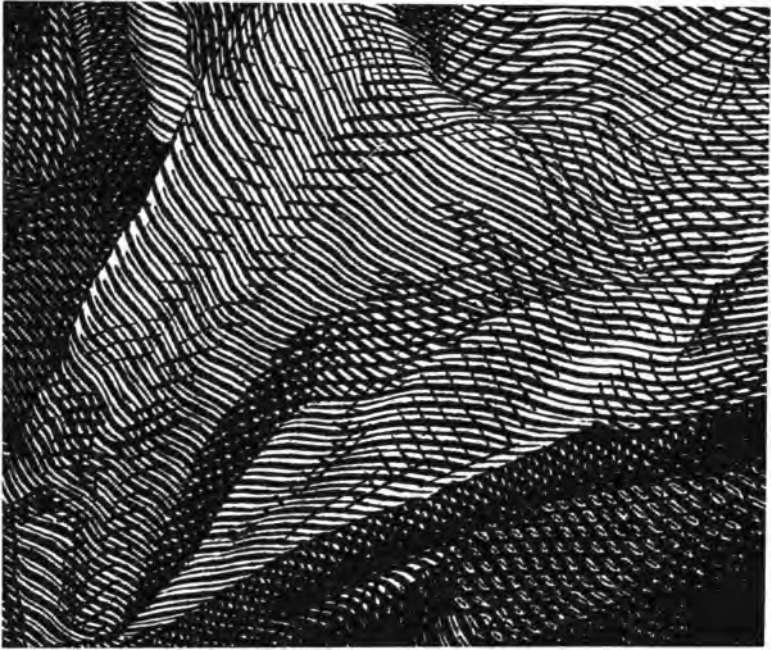


ETCHER'S FLESH.

Fig. 4. Page 10.

Enlarged Two Diameters.





ENGRAVER'S DRAPERY.

Fig. 5. Page 19.

Enlarged Two Diameters.



PAINTER-ENGRAVER'S DRAPERY.

Fig. 6. Page 10.

Enlarged Two Diameters.





# ENGRAVER'S STEMS, FOLIAGE AND SKY.

Fig. 7. Page 11.

Enlarged Two Diameters.



# ETCHER'S STEMS.

Fig. 8. Page 11.

Enlarged Two Diameters.

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